It is easy to laugh at Lytton's rhetoric, but very few dramatists have had a more complete mastery of theatrical situations, and that is a good thing to be master of. Why the word " theatrical" should have come to be used in a contemptuous sense I cannot understand. ' c Musical " is a word of praise in music; why not " theatrical" in a theatre ? A play in any age which holds the boards so continuously as " The Lady of Lyons " deserves more consideration than the ridicule of those who think that the world has moved on because our playwrights write more naturally than Lytton did. The merit of the play lay, not in its bombast, but in its situation.

Before Pauline I had played Clara Douglas in a revival of " Money/' and I found her far more interesting and possible. To act the *balance* of the girl was keen enjoy-ment ; it foreshadowed some of that greater enjoyment I was to have in after years when playing Hermione— another well-judged, well-balanced mind, a woman who is not passion's slave, who never answers on the spur of the moment, but from the depths of reason and divine com-prehension. I didn't agree with Clara Douglas's sentiments, but I saw her point of view, and that was everything.

Tom Taylor, like Charles Reade, never hesitated to speak plainly to me about my acting, and, after the first night of "Money," wrote me a letter full of hints and caution and advice :

" As I expected, you put feeling into every situation which gave you the opportunity, and the truth, of your intention

and expression seemed to bring a note of nature into the horribly sophisticated atmosphere of that hollow and most claptrappy of all Bulwerian stage offences. Nothing could be better than the appeal to Evelyn in the last act. It was sweet, womanly and earnest, and rang true in every note.

" *But* you were nervous and uncomfortable in many parts